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CELEBRATE <sup>and</sup>

## SACRED DANCE GUILD

## JOURNAL

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Fall Issue (October) 1985-1986      Vol. XXVIII No. 1

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Dear Members of the Family of Sacred Dance -

Another fall/winter is upon us -- another season to feel blessed for our hands and feet and spirits which let us move to celebrate the Lord in each of us.

Festival '85 in June has left its indelible effect on my life -- an intense and wonderful communion with people from all over the continent, sharing the Lord's gifts through fellowship, prayer, touch, dance, and music. Each faculty member offered his/her particular "healing" philosophy, and each participant parted with new ideas and growth. Helen Castle's leadership, endless devotion, expert organization, and touch of class were culminated in a truly joyous week.

By now you should have received your 1985-86 Directory, calligraphy by Susan Cole. Special plaudits go to membership director Ellen Young, whose typing, organization, computer knowledge, hundreds of hours, and helpful family have brought the Guild a valuable resource for all its members. The Directory holds a vast amount of useful and necessary information. I trust that all members have perused and used the extensive lists and contacts.

Of special note are the two new chapters, unanimously accepted at the June 17th Board meeting. They are Upper South Chapter (Md., Dela., W.Va.) headed by Trudy Lohr, president; and Lakeshore Chapter (Ind.,

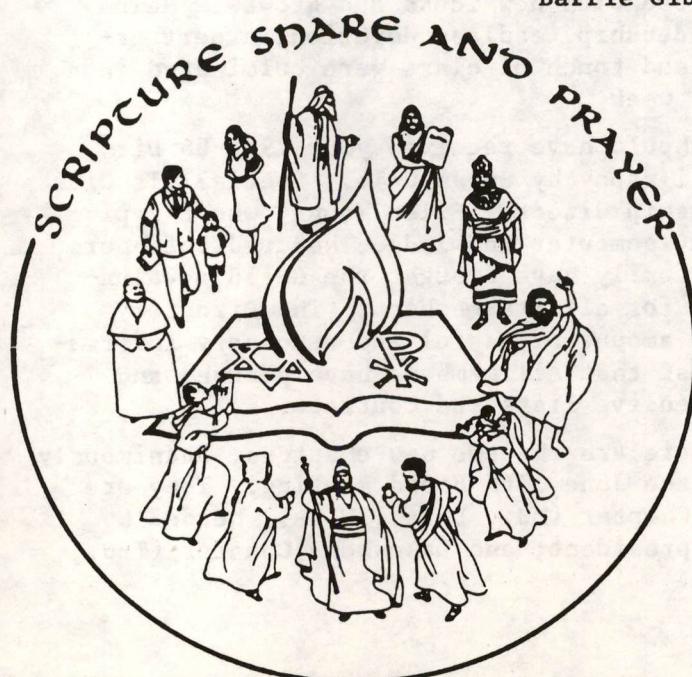
Ill., Wisc.) headed by Janet Skidmore, president. Both of these chapters combined plan no less than eight events for this coming year -- a noble effort and admirable beginning. Congratulations!

Festival '86 is being organized by a powerful combination of NY/NJ/Conn. members, all resourceful and devoted. Our prayers are with them throughout this year of planning. Please contact Grace Parker or Carol Vassallo (New York) if you have specific concerns, suggestions, faculty contacts, concert ideas, food menus, printing sources, airplane passes, lottery winnings, car rental deals, typing skills, leadership expertise.....

I dance a continual prayer for peace among South Africans, Middle Easterners, and all others who need to feel the hand of God. I pray that each of you has freely given a part of yourself, your time, and your life to help feed the world and bring unity to its people.

God bless you throughout the holidays and through the beginning of a new year. Shalom.

Barrie Gibby



Courtesy  
Sheed & Ward  
Fall Catalog  
1985

## Editorial -

As I sit here putting together the fall issue, I find myself reflecting on the Seasons and Sacred Dance in relation to the seasons. Perhaps without really thinking, I have already put into action the theme of the Winter issue.

Our forefathers found themselves in tune with the Seasons all their lives. Reading from many sources I find that the liturgy does that also. In most cases the music, the art, theatre and dance also follow the cycle of the seasons.

Perhaps it is good at this time to utilize all we have done, are doing, or will do in following the inevitable Cycle. Deadline for this will be December 15. A page typewritten is a good length.



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## I.

THE NEW LOOK OF SACRED DANCE PUBLICATIONS  
by Doug Adams

I recently received two letters praising both the content and look of Cynthia Winton-Henry's Leaps of Faith: Improvisational Dance in Worship and Education (Austin, The Sharing Company, 1985). And I noticed that the substantial supply of that booklet sold out at the Sacred Dance Guild Festival in Lancaster. So it seems appropriate to share with Sacred Dance Guild Journal readers news of the new look of Sharing Company dance publications; for the Cynthia Winton-Henry book Leaps of Faith is an example of that new look.

The Sharing Company now typesets all publications in the dance series so they have a better visual appearance with adjusted right as well as left margins and a crisper type face. This is particularly a change in the booklet series where the previous publications had been typescript without adjusted right margins. And there is a major added benefit: typesetting the booklets allows use of a larger face type face as well as more text on few pages.

This sounds miraculous; for it keeps the costs of the finished books lower than could otherwise be the case: i.e. the same number of words fit on fewer pages when typeset than when typescript and so the printing cost is lower and the postage cost is lower. Of course, inflation for paper and printing and postage continue to skyrocket; but we have been able to continue the cost of the booklet series at \$3 per booklet whereas it would otherwise be substantially higher.

But the best part is that we have booklets containing more text than before and in a condition that is far better looking and easier to read. For instance, in typesetting, we get about ten words to the line

and 43 lines to the page for a total of 430 words to the page; but in the old typescript, we got about 8 words to the line and 34 lines to the page for a total of 272 words per page. So, for instance, Cynthia Winton-Henry's Leaps of Faith has about a thousand more words than Judith Rock's Theology in the Shape of the Dance although the Winton-Henry booklet has 16 pages of text while the Rock booklet has 22 pages of text. So when you note the smaller number of pages in new publications, know that you are actually often getting more content than you received in older publications in the typescript style. For instance Ruth E. Neilan's New American Military Movement Relating Sacred Dance with my extensive introduction actually has more text in 14 pages than Judith Rock's Theology in the Shape of Dance; and the Neilan booklet has larger crisper typeface.

The following Sharing Company booklets are in the new typeset style: Cynthia Winton-Henry's Leaps of Faith, Ruth E. Neilan's American Military Movement Relating Sacred Dance, Doug Adams's Changing Biblical Imagery and Artistic Identity in Twentieth Century Liturgical Dance, and Cynthia Winton-Henry's Dancing God's People into the Year 2000. And all new booklets will be in that style which gives us more content in fewer pages at lower postage and printing costs and better quality.

In the full length Sharing Company dance books, there is also a new look: i. e. all new books are typeset with adjusted right and left margins and far greater text in fewer pages. Examples of this format are Margaret Taylor's new Hymns in Action for Everyone: People 9 to 90 Dancing Today and Dane Packard's The Church Becoming Christ's Body: The Small Church's Manual of Dances for Holy Seasons. Not only do such books have more text per page than the previous typescript books

but also have far more text than the previous typeset books. For instance, Margaret Taylor's Hymns in Action has on average 48 lines with 13 words per line whereas her Time to Dance had 31 lines with 10 words per line; so the new book style has twice as much content per page. In that way the Sharing Company can continue to publish books with increased content at prices we can afford. For instance, the new Hymns in Action would be twice as many pages in the older format and would cost much more. The only sacrifice in the new format of the lengthy books is that the typeface is somewhat smaller than in the older books; but the new format is as crisp as the older typeset books and better than the old typescript books.

In summary, the new booklets are providing far better quality and much more quantity of text than the older booklets; and the new books are providing as much quality typeface and much more quantity of text. In both cases the prices are far lower for new books and booklets in this new format than they would be in the older format.

## II.

DANCING GOD'S PEOPLE INTO THE YEAR 2000 by Cynthia Winton-Henry (\$3.00 plus \$1 for postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224). This publication presents a challenge to 20th century dancers and choreographers to dance powerfully, to craft empowering visions, and to draw out from ourselves and others an appreciation of ourselves as bodies. It takes a critical look at the definition of dance in the church, technical competency, choreographic craft, and the necessity for dance in parish education. This publication will draw out more powerful dance from each of us and help us communicate more clearly through dance. Cynthia Winton-Henry is the principal dance teacher at Pacific School of Religion, directs the Community Dancers that involves

those majoring in dance at Pacific School of Religion and the Graduate Theological Union in Berkeley and leads so many worship services at the seminaries and surrounding churches, and is technical director of the Body and Soul Dance Company. She is an ordained minister in the Disciples of Christ on whose northern California and Nevada regional staff she serves as Consultant in Creative Worship. She received the BA in dance from UCLA and the M.Div. from Pacific School of Religion and is now pursuing the Ph.D. in "religion and dance" at Graduate Theological Union in Berkeley. The table of content of this, her second publication from the Shairng Company, is as follows: A Question of Definition, What Dances does, The Challenge, Technical Competence, Choreographic Craft, and Education. The longest section is on choreographic craft and offers many suggestions to improve our dances by editing them. Cynthia's publication will strengthen our dances.

### III.

AMERICAN MILITARY MOVEMENT RELATING SACRED DANCE by Ruth E. Neilan with a substantial introduction by Doug Adams (\$3.00 plus \$1 for postage and handling from the Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224). In most of our churches and synagogues are many persons who have served in the armed services. The majority of men and probably many of the women have experienced the movements of military life; and this publication helps us see how to use that background of American military movement in relating sacred dance. So, this publication is valuable in every congregation and of course especially valuable when there is to be dance in a worship service at a military installation.

Ruth Neilan describes interrelations of military drill movements and dance movements; and she traces the common heritage of both drill and dance in european fencing and much earlier Greek military

training. After detailing the movements common to the regular drills of all American military, she then suggests concrete ways these movements can be incorporated in worship services for soldiers, retired military, military families, or any civilian congregation.

Doug Adams describes the theological significance of incorporating military ceremonials, movements, and dress into the worship historically and for today. He notes how kneeling in prayer as well as some clergy garments such as the chasuble were introduced into Christian worship to sacramentalize the military and the state and how the very word sacrament derives from the salute Roman soldiers gave to their superior officers. He notes the openness of the military chaplains and publications to dance in worship in many places; and he suggests that contemporary antagonism to the military by many church leaders would lead Jesus to cast a master sergeant as the Good Samaritan to dismay the purists. Both he and Ruth Neilan note the connection of King David's dancing and military prowess in organizing his troops; and similar successful developments of esprit de corps are noted in other eastern Mediterranean nations as well as in formative days of the United States. This publication will help us develop dances for Sundays around July 4 or Memorial Day or Thanksgiving that will aid relating sacred dance to many in any congregation; for these movements are the ones that have formed the kinesthetic consciousness of anyone who has served in the military or lived with a person who has served.



WATCH THE WINTER JOURNAL FOR DATES OF FESTIVAL '86  
FESTIVAL '86

FESTIVAL '86

FESTIVAL '86

LETTERS TO THE EDITOR:



From Constance Durant, Schenectady, N.Y.:

I have a brief response to your call for comments on the ideas of publications in Sacred Dance.

I have been involving myself in native American Spirituality in Dance, and I feel it is very important to give recognition to the ultimate source of these dances: The Earth Mother Herself. My Cherokee background demands that the source of movement is the inspiration of the earth around us, and I feel it would be important for Sacred Dancers to acknowledge the sense of a beginning point.....

2.



From Doug Adams, Pacific School of Religion, Berkeley, California:

The comprehensive catalog of Books on Dance for Worship and Education is now in print with detailed descriptions of most books on this subject. If you wish more copies of this catalog, write me for the number of copies you wish; and I'll send them to you: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

3.



From Lisa Greene, Director Sacred Dance, Christ Community Church, Church Court, Spring Lake, Mi. 49456:

My name is Lisa Greene and I am the Director of Sacred Dance and Drama at Christ Community Church in Spring Lake, Michigan. We have two Sunday services and are called upon to minister at both an average of twice a month. That's an inspiring statistic! I was asked to begin the program in early October and am now going strong.

I have twelve years of classical training and teaching and spent two years as a dance/choreography major at New York University School of the Arts. I have worked as a professional choreographer in many musical productions and dinner theatres. When I returned from New York City, disillusioned with the seemingly selfish motivations of my fellow artists and my own lack of inspiration, I was petitioned to begin a sacred dance choir at my church.

The past nine months have been so fulfilling to me, and to the congregation as well, that I have decided to give the ministry of liturgical movement my full dedication. I am finishing up my bachelor's degree locally and then plan to enter Western Theological Seminary in Holland, Michigan. I look forward to the challenge of carving out a new path in the focus of christian arts in my home area and elsewhere.

This little bio is to introduce myself and to offer my support of the SAcred Dance Guild. Your letter in the most recent journal deserved a response.

I enjoy the contributions of poetry and quotations and find them useful as well as entertaining. It would be helpful also if the journal included a reference on where to find such things as sacred dance posters, plaques, etc...Thank you for all of your hard work towards our common goal.

Yours in Christ

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\* \*  
\* JOURNAL DEADLINES: \*  
\* December 15 \*  
\* March 15 \*  
\* August 15 \*  
\* \*  
\*\*\*\*\*



From Millie Slier, 1864½ E. 16th Pl, Tulsa,  
Ok. 74104:

I've welcomed and yes, needed the Journal as long as you've edited it!

The relationship was casual for a number of years--until I moved from N.Y. to Okla. and rediscovered what the Guild really means to me.

Thank you for your devotion to all of us "in the field." You attend to our need to feel in touch with the Guild at our grass roots level. Especially as the Guild continues to grow--Hallelujah. The balance is so important. It's a joy, often a challenge to know what others are doing/dancing. It's also a great service to learn of new publications, music, etc. A combination of down-home newsletter and in-house service bulletin.

We're unique. The Journal is unique. Dance Magazine can take care of my other needs to be informed.

A lot to ask of a lifeline. Thank you for delivering with such sensitivity.

5.

From Donna Hardy, Knoxville, Tn:

Last month I received my first copy of your journal. I was overjoyed! I did not know that there were so many involved in sacred dance.

I told a friend about the organization. Together, we choreographed for a church the poem "Lord of the Dance" and the song "He Means the World to Me."

Also, we held a discussion on dance in worship. The most miraculous thing that happened was that a Friend presented to me a huge painting of me entitled "Praise the Lord in the Dance."

I can truly feel God dancing into my life.

Poem by Donna Mara Hardy (Psalm 149:3)

The Lord leads me  
In my daily prances.  
We move in unison.  
O, he's a wonderful companion!

When I miss a beat  
He simply smiles--  
And waits and waits  
Until I have tried a while.

Sometimes it is days  
Before I can make his steps.  
In hours of stillness I  
Have sometimes wept.  
Picture "The Thinker" stoned in depth.

But Always I have  
Met his son -  
In a sequence of steps- - - - -  
Light any Bold.

He prances me  
Through forms and forms.  
We burn our energies  
Until his dances are born!

Leni Wylliams in the  
"Agnes Dei" section of  
Eleo Pomare's *Missa  
Luba*



David Fullard

## FESTIVAL '85

(Ed. Note: Usually your Editor makes a report or appoints someone else to give an impression, but this year your Editor was not able to be at the Festival and has no one to call on for a report, so instead, the readers will get a "gleaning" of the Festival from reports and the various hand-outs given. In honesty, there is no one that can adequately give a report. It is one of those wonderful happenings that must be attended to get the full impact!)

The most interesting part of the papers sent out on this festival was the great art work and printing, and this will be included as part of the gleanings. PASSAGES THROUGH SACRED DANCE, Rhythms, Cycles, Seasons of our Lives was held at Franklin and Marshall College in Lancaster, Pennsylvania from June 17 through June 21. This festival celebrated 27 years of the Sacred Dance Guild and was under the very capable hands of Helen Castle, Program Director.

As your Editor looks over the program with a certain amount of envy, a good balance in the work is very evident. Prior to the Schedule of Classes "Balance has been a key factor in faculty selection and course offerings. This balance is threefold. First, since the Sacred Dance Guild is an interfaith organization, we are seeking to present dance forms from a variety of religious, cultural, and ethnic backgrounds. We are also trying to balance dance opportunities for experienced dancers as well as those beginning to explore movement as a form of religious expression. Finally, there is the balance between dance technique and the historical, theoretical, and theological structure which gives liturgical dance integrity."

The invitation to not only members but also those

interested in prayerful worship through dance, read: The Sacred Dance Guild invites you to participate in Festival '85, celebrating our twenty-seventh anniversary year. National leadership in various dance forms and from a unique blend of religious, cultural, and ethnic backgrounds offers dancer and non-dancer alike the opportunity to experience dance

- in ART for creative discoveries of self and relatedness
- in RELIGION for enriched experiences of corporate worship and Liturgical community
- in EDUCATION for creative and disciplined growth of the whole person - mind, spirit, and body
- in relationship with GOD and others.

As one of the flyers went out, a reader could not help but really want to be a part of Festival '85:

Come Celebrate with Us:...Festival '85, exploring 'rhythms, cycles, seasons of our lives,' will include classes in ballet, modern ,and jazz technique at all levels of skill, workshops on such topics as adapting choreography to liturgical space, movement in children's worship, dance therapy, and ritual and dance theater. Classes in T'ai Chi Ch'uan, Sufi, Afro-American, and Jewish Mystical dance will be offered along with panel discussions, lectures, and daily danced interfaith services.

And a quote from Carla DeSola's Book: The Spirit Moves: A Handbook of Dance and Prayer was a part of the flyer and set the tone: "I pray that everyone cramped inside a pew, body lifeless, spine sagging and suffering weary with weight and deadness, will be given space in which to breathe and move, will be wooed to worship with beauty and stillness, song and dance - dance charged with life, dance that lifts up both body and spirit, and we will be a holy, dancing, loving, praying and praising people."

ABOUT THE FACULTY

CAROLYN DEITERING, Free lance liturgical dance artist, author (Action, Gesture, and Bodily Attitudes and the new The Liturgy as Dance and the Liturgical Dancer, workshop director and liturgist; has worked throughout the United States and Australia.

MARIA DELAPALME, Professional dancer in Europe and the United States, Alvin Ailey American Dance Center Workshop 1980-81, Guest artist Joyce Trisler Dancecompany and Ballet of Contemporary Arts, joined Omega Liturgical Dance Company 1984.

CARLA DeSOLA, Founder/Director of Omega Liturgical Dance Company in residence at the Cathedral of St. John the Divine in New York City; graduate of Juilliard School; author of The Spirit Moves: Dance and Prayer and Learning through Dance.

SHARON FILONE, Former member North Carolina Dance Theater performing and teaching; Also with the Martha Graham Company; Soloist and choreographer Westminster Cathedral, London.

BARRIE GIBBY, Founder/Director Orchesis Sacred Dance Company; current president Sacred Dance Guild, workshop specialty in "Liturgical Adaptation and Dance Production"; teacher modern and jazz; choreographer/director musical comedy theater.

ARTHUR HALL, Internationally acclaimed director of Arthur Hall's Afro-American Dance Ensemble and the Ile-Ife Center in Philadelphia; recipient of National Endowment Choreographers Award; teacher often at American Dance Festival; recipient of United Nation's Waldheim Award; Dunham specialist.

THOMAS A. KANE, C.S.P., Professor of Homiletics and Liturgical Practice, Weston School of Theology, Cambridge, Mass.; co-author Dance in Christian Worship; Specialist in Liturgy, drama, and the arts - Ritual-making.

DAVID McCUALEY, Teacher and performer with Alvin Ailey American Dance Center Workshop; featured artist with Pearl Primus Company and Alvin Ailey American Dance Company; performance coordinator 1977-82, Member Omega Liturgical Dance Company.

KATHRYN MIHELICK, Dance Department, Kent State University; Sacred Dance Guild Regional Director, areas of interest and expertise - movement improvisation, prayer and meditation, dance for children, resident choreographer for Blossom Festival School of Theatre Arts, Porthouse Theater, Cleveland.

MIRIAM J. MINKOFF, Sacred dance artist and teacher, trained in Jewish Mystical Dance by Rabbi Zalman Schacter; Specialist in Dances of Universal Peace developed by Murshid Samuel Lewis; movement consultant working with retarded adults and problematic teenagers; Professional staff member, University Center for Human Services, a wholistic counseling practice, Buffalo, NY.

DANA SCHLEGEL, Director of Arts in Ministry and lecturer in the arts, Lancaster Theological Seminary; Director of the Lancaster Theological Arts Ensemble; Assoc. pastor, Willow Street United Church of Christ, Lancaster.

LINDA KAHN SEATON, BFA in Dance from University of Illinois; faculty for Beverly festival; author of Scriptural Choreography: Biblical Dance Forms Shaping Contemporary Worship; currently teaching Jazz and Ballet for The Dance Factory and Athens Children's Theater, Athens, Ohio.

LANA SPRAKER, International workshop leader, lecturer, and practitioner of the healing arts of T'ai Chi Ch'uan, dance therapy and acupressure; author of widely published articles; teaches T'ai Chi Ch'uan as a spiritual Discipline and meditation; specializing also in nutrition.

ALLAN TUNG, freelance choreographer in a number of dance languages, modern ballet with an oriental influence; former Artistic Director of MUDRA, Bejart's school in Brussels; collaboration with Chiang Ching to create first modern dance performance to visit China at the invitation of the Chinese Ministry of Culture; resident choreographer for Omega Liturgical Dance Company.

GWENDOLYN WATSON, Internationally acclaimed improvisor, cellist, composer and distinguished teacher/performer, specializing in Chamber Improvisation;

"Her love, as always, will be bridging the gap between dance and music. She is interested in true collaborations, wherein both musician and dancer contribute equally to the final product; in her own words, 'Interdependence is more promising than independence'."

—THE SEATTLE TIMES

MARK WHEELER, Director of the Dance Program at the University of Georgia in Athens, Georgia; author of "Myself Examined" in the Spiritual Expression and Prayer section of Focus on Dance X: Religion and Dance; experienced in introducing and cultivating dance in local church worship; research in the stylistic and philosophical influences of the Orient upon modern dance.

FACULTY COURSE OFFERINGSCAROLYN DEITERING

M-F I Daily class - A Natural Approach: Techniques and Tools  
Exercises to enliven the instrument of dance (body), and to release and deepen the language of dance (movement)

T III The Liturgy is the Dance  
The service of worship as the liturgical Dance par excellence, and the movement - artist's work as a thread in the fabric of that Dance

T IV Dancing with Objects  
Movement with portable and stationary objects; creating fruitful relationships with "sacred" and "secular" objects; learning from the things with which we dance

Th IV Creative Approaches to Accompaniment  
Use of native instruments (breath, voice, hands, feet) and portable instruments for self-accompaniment and accompaniment of others; working creatively with pre-created and pre-recorded music

M IV "Unless you become..."  
Working with children in sacred dance; the difference between childlike and childish; learning to pray creatively and ritually in movement

CARLA DeSOLA

M-F I Advanced Technique for Sacred Dance - Daily class  
Centering, floor work for stretch and placement, barre and phrases across the floor (drawing from technique of Valerie Bettis and Jose Limon). The spirituality of dance will be a reference point as well as technical proficiency. (for Int/Advanced dancers)

M III Peacewrights (workshop)  
Combining dance with scripture and prayer to develop personal awareness of the peacemaking process.

M, T, Th IV Peacewrights (with members of Omega)  
St. Patrick's Run  
Experiential building of a group dance for performance Thursday night. Please bring black street clothing suitable for movement.

MARIE DELAPALME AND DAVID McCUALEY

T III      God's Presence in Human Love  
 Through partnering and movement exercises, this workshop is directed toward strengthening the ability to express varieties of interpersonal love. "By this all men will know that you are my disciples, if you have love for one another." (John 13: 35)

SHARON FILONE

M-F II      Daily class - Adv. Beg./Int. Ballet Technique  
 Working in a hands on way to further the technical understanding in the body of the principles of classical ballet. As skills are understood and mastered, the dancer is freed to experience the joy of moving in this style of dance.

M,T,Th  
III      Graham: Mind, Body, Spirit  
 "If the kingdom of God is within, so then is reality." The goal of Miss Graham's work is to make that "inner Landscape" visible. The technique has developed as a discipline for "the cultivation of the being." We will work with the dramatic and spiritual possibilities inherent in the technique - the goal that the body might become a transparency for the soul. Basic knowledge of the technique preferred.

BARRIE GIBBY

M,T,Th  
III  
and  
IV      TOURDANCE: Spatial Adaptation in Worship Settings  
 Begin/continue building repertory of dances to teach and/or share in a variety of worship spaces. Week begins with modern Dance technique, improvisations, learned group dances. Tuesday and Thursday will include a tour of area churches spanning Gothic to contemporary styles where spatial readaptation of learned dances will be done. (For Non-dancers and dancers)

ARTHUR HALL

M-F II      Dance as it Relates to African and Afro-American Religion  
 Arthur will teach some of the dances that have made his Afro-American Dance Ensemble and his Ile Ife Center for Arts in Philadelphia world famous.

Th III      To Be Announced

THOMAS A. KANE

M IV Shaping Liturgical Dance  
 This workshop will focus on the relationship of dance to the Eucharistic liturgy itself and explore the various types of liturgical dance by studying their relationship to Word and Eucharist. The kinds of dance to be explored include: Procession, Proclamation, Meditation, Prayer, and Celebration Dance.

M III Scripting the Scriptures  
 Explore the dramatic elements contained within a variety of scriptural texts; work with voicing the texts as well as determining appropriate movement.

T IV The Liturgical Year: Seasonal Rhythms  
 Focus on the liturgical calendar and look at the different kinds of feasts and seasons and how we celebrate them. To be included: Advent, Christmas, Lent, Easter, Pentecost, and Kingdom Time.

DAVID McCUALEY

T III God's Presence in Human Love with Marie Delapalme  
Horton Technique

KATHRYN MIHELICK

M-F II Daily class - Beginning Modern Dance Technique  
 The emphasis is on centering, conditioning, and control as a means of integrating and synchronizing body, mind, and spirit in freeing one to experience the joyful gift of movement and full expression.

M III Movement Improvisation  
 An exploration of one's inner self; as well as relationship to God's creation, to objects and others sharing in that creation; sensitivity to movement potential as gift; and structured improvisation as material for sacred dance forms.

T I Personal Prayer and Meditation  
 Exercises to expand the awareness of God's presence and to be open to His voice. A means for approaching God, grounded in the work of Fr. Anthony de Mello, S.S., retreat master skilled in the blending of classical Judeo-Christian prayer, oriental techniques, and modern psychology.

MIRIAM MINKOFF

M-F II    Daily class - Jewish Mysticism  
 Insight into Jewish Prayer and the Kabbalah  
 through movement

Th III and IV    Bearashit  
 Moving through the first week of Genesis with  
 improvisation, song, and its relation to the  
 Kabbalah.  
 (One session - approximately 2½ - 3 hours)

M Eve    Sufi Dancing  
 A.K.A. Dances of Universal Peace - dances  
 involving prayer and song from the world's  
 major religions with special emphasis on  
 Dervish Dances developed from the Whirling  
 Dervish.

Th IV    Dance Therapy  
 A sharing of movement approaches to working with  
 different populations, i.e. the retarded, the  
 emotionally disturbed and the "normal" client  
 seeking therapy.

DANA SCHLEGEL

T II or    A Family Reunion: Dance as Parent of the Liturgical Arts  
 Th IV    A look at the relationship between dance and the liturgical arts - developing a holistic understanding of the formative/transformational power of movement. Discussion will explore the integration of various art forms (performing/non-performing) and the human experience of Being-in-creation.

M III or    The Prophetic Imperative of Sacred Dance: Nurturing an Alternative Consciousness  
 T II    With the use of a special video presentation, movement/dance will be explored as a means of communicating with freshness and honesty the Truth found in ordinary human experience. Discussion will consider the delicate balance of criticizing and energizing as the task of prophetic ministry - especially as given form in the dance.

LINDA KAHN SEATON

M-F I    Daily class - Jazz Technique

M IV or    Choreographing the Psalms  
 T III    Discovering movement ideas to develop into dance from various Psalms of the Bible; working from selected verses and sharing the making of "Attend Unto My Cry" solo dance based on Psalm 142.

LANA SPRAKER

M-F I Daily class - T'ai Chi Ch'uan: Moving with Grace  
 In T'ai Chi Ch'uan we learn of a contemplative quiet possible in the midst of continuous movement. The tapestry of disciplined and balanced movements unfold like a fugue. Turning our minds, hearts, and bodies toward one single peaceful focus, we become clearer channels for Divine direction.

M IV Applying Spiritual Principles to Community Living  
 A sharing from two years living as a member of the Findhorn Community, a spiritually grounded intentional community of international reputation in Northern Scotland. Spiritual principles applied successfully to the practical challenges of a small community and their relevance to challenges we face as a world.

T IV Aspects of Good Physical and Emotional Health  
 Balance in nutrition, exercise, contemplation and rest, work and play is necessary for improving and maintaining optimal health as a dancer - as a vibrant participant in life. We'll look at these aspects of life and what we can do to be joyfully alive.

ALLAN TUNG

M-F II Daily Class - Contemporary Ballet  
 Modern ballet dance with an oriental influence; form derived from an extensive background in music, and in dance with Maurice Bejart, Martha Graham, Stuart Hodes, and Chiang Ching. Int/Adv. Level

Men's Class  
 Focus on the male dancer

GWENDOLYN WATSON

T III and/or Th III Relating Dance and Music Through Improvisation  
 Sharing her perspectives and approaches to the joyful experiencing of 1) solo and ensemble improvisation, 2) collaborative artistry between musicians and dancers, and 3) tailoring sound to movement, she will highlight each person's awareness of his/her own spontaneity and love for creating. Ms. Watson will focus on dance and music concerns including rhythm, melody, tonality/atonality, phrasing, verbal stimuli as points of departure for improvisation. Ability to read music not required. This workshop will be repeated.

MARK WHEELER

M-F 1 Daily class - Intermediate Modern Dance  
 Stress on centering through alignment.  
 Attention to potential for spiritualized  
 theatrical movement in the techniques of  
 Graham, Humphrey-Limon, Luigi (jazz).

T IV Introducing a Church to Sacred Dance: The First Six Months  
 Concrete ideas for creating in a congregation  
 a "grass roots" respect for the use of  
 movement in worship and fellowship.

Th III The Sacred and the Mundane  
 Suggestions for the juxtaposition of Rock and  
 New Wave music with inspirational music  
 (traditional and contemporary commercial)  
 for use in both experiential and presentational  
 sacred dance.

Th IV Modern Dance and the Orient  
 Both the style and the philosophy of the Orient  
 have influenced the field of modern dance.  
 As many dancers involved in sacred dance  
 have a grounding in modern dance, it is not  
 surprising to find that the sacred dancer's  
 embracing of "bodily movement as a natural  
 form of spiritual expression" shares a great  
 deal with the characteristically Eastern  
 concept of mind/body integration. The  
 class will survey Oriental influence upon  
 modern dance and upon the wholistic health  
 movement.





## MEMBERSHIP NEWS

1. We're in the midst of change. In the past, memberships began and ended in the month in which they were received. We are changing over to a May 1 membership year. I have sent out many notices asking people to pay for part of a year to shift their renewal time to spring. The response has generally been very cooperative.

From now on, new members who join after May but before February receive all mailings for the year. Those who join from February on are carried through the following year.

2. Privileges of membership include: three journal issues each year, occasional mailings from the President, including ballots to elect officers, a Directory, the national Festival, and participation in a local region or Chapter. You must be a national member to be a member of a Chapter. We now have eight Chapters in the Guild. They are geographic entities. For each paid member living in its area as of October 1 of each year, the Chapter receives a \$6.00 rebate to support its own activities.

3. In the past, members have been kept on the list for six months or more after their membership expired. Since we have a very high turnover rate (alas!) this means that a number of people were getting 1½ years' membership for one year's dues. We cannot afford this. We will still try three times, if necessary, to reach each member, but with renewals expected in May, we will be able to print a Directory in August which is up-to-date - only paid up members will be listed.

4. All the labels used for general Guild mailings come from one source - our in-house computer. The computer label includes your expiration date. For the majority of us, now, the date is 04/86 or 04/87, which means that your membership is good

through April of that year.

For many of you, that computer label is what I know you by. Be sure it is correct! For any changes or corrections, contact:

Ellen Roberts Young, Membership  
214 E. Athens Ave.  
Ardmore, PA 19003  
215-648-2526

[REDACTED]

From Dana R. Schlegel, Lancaster, Pa:

PEACE VIDEO RESOURCE

Because of the many requests for more information regarding the video tape I used in one of my classes at the SDG Festival in Lancaster, I decided to share these details with the Guild and friends via the JOURNAL. The video is entitled "If The World Goes Away Where Will The Children Play?" It is a powerfully moving film for the child in each of us and for the future of all our children. The 42 minute film is an allegory in which a mime gathers children from all around the world. With his magic he takes them on a journey from the majesty of The Creation to the mystery of The Un-creation and ultimately he teaches them that peace is our only choice. It is mime. It is music. It is dance. It is poetry. It is children. It is breathtakingly beautiful. And most of all it is hopeful! This resource is available from: Peace Productions, 2500 No. Lakeview, Chicago, Illinois 60614, Phone: (312) 929-0127. Cost? The donation you choose to make!